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ON THE OTHER SIDE OF
THE KITCHEN WALL THERE'S
A WHOLE OTHER STORY.

BY

**RONÁN
NOONE**

DIRECTOR

**COURTNEY
O'CONNOR**



Thirst

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Aimee Doherty, Michael Kaye,
Kate Fitzgerald | Photo: Nile Hawver

A woman with dark hair in a ponytail, wearing a black blazer and large hoop earrings, is shown in profile, smiling and clapping her hands. She is wearing a red ring on her left hand. The background is a blurred audience of people in a theater or concert hall, with some blue stage lighting visible.

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The Lyric Stage Company of Boston

Courtney O'Connor Producing Artistic Director

presents

Thirst

BY
RONÁN NOONE

DIRECTED BY
COURTNEY O'CONNOR

Scenic Design, **Janie E. Howland****
Lighting Design, **Karen Perlow****
Costume Design, **Mikayla Reid**
Sound Design, **David Remedios****
Props Artisan, **Lauren Corcuera**
Production Stage Manager, **Thomas M. Kauffmann***
Assistant Stage Manager, **Emma J. Hunt**

FEATURING
Aimee Doherty*
Kate Fitzgerald
Michael Kaye*

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Production Sponsors: **Mary & Doug Woodruff**

Direction Sponsor: **Joseph Gimbel**

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

Thirst was originally produced by Dorset Theatre Festival, Dorset, Vermont, Dina Janis, Artistic Director; Will Rucker, Producing Director

The Lyric Stage Company of Boston operates under the NEAT Agreement with Actors' Equity Association and is a member of NEAT (The Producers' Association of New England Area Theaters).

The Lyric Stage Company of Boston is supported in part by a grant from The Massachusetts Cultural Council, a state agency, and The Boston Cultural Council, a local agency which is funded by The Massachusetts Cultural Council, administered by the Mayor's Office of Arts, Tourism, and Special Events.

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COURTESY OF ANNE O'CONNOR AND JOSEPH O'CONNOR III

Patrick Lowry & Anna Lowry, Atlantic City, NJ (abt. 1902–03) | My mother, Anne O'Connor, pointing to her grandmother Anna Lowry's name at Ellis Island (November 2021)

FROM THE PRODUCING ARTISTIC DIRECTOR & DIRECTOR OF *THIRST*



Dear Lyric Stage family,

Eighteen-year-old Anna Murray Lowry arrived at Ellis Island from Roscrea, County Tipperary on May 6, 1893, along with her 19-year-old brother, Patrick. Within a few years, she was a servant in the wealthy Steel family household in Philadelphia, PA. And during the summers, “our Annie” (as she was affectionately called by the family) was the main housekeeper at their summer residence in the nearby suburb of Doylestown.

(One day, as some young men were painting the house, someone inside cheekily called out and asked if there were any single men for Anna. Thomas Courtney answered and the rest, as they say, is history. At least, it's my history.)

Reading Ronán's play, things deep inside my soul began to immediately stir and sing. I feel an undeniable connection to these women and their heartbreak, their laughter, their dark humor, their stubbornness, and their dreams — even if I often burn toast and am afraid to cook chicken. They are what made me possible — they are my great-grandmother and her sisters — who all eventually came over and worked as servants. And Jack's truly American spirit, drive, and determination? That's a part of me, too.

(Of course, their darkness is also a part of me. Anna's brother Patrick died far too young, lost to alcohol. And the records of Anna's father's arrests for public drunkenness are plentiful. Things I remind myself of as I debate whether to have another glass of wine.)

What a joy it has been to delve into these complicated and challenging servants. The lives of those behind the kitchen wall were as complex and vibrant as those they served. My deep thanks to Ronán for opening the door and bringing us all into the kitchen, and letting us spend a long day's journey into morning with these three fascinating characters.

All my best,

Courtney O'Connor | Producing Artistic Director

COURTESY OF ANNE O'CONNOR AND NILE HAWKER

CAST

Aimee Doherty* Bridget Conroy
 Kate Fitzgerald Cathleen Mullin
 Michael Kaye* Jack Smythe

**Denotes member of Actors' Equity Association*

CONTENT ADVISORY

Mild expletives, alcohol use, reference to drug use,
dark Irish sarcasm/humor.

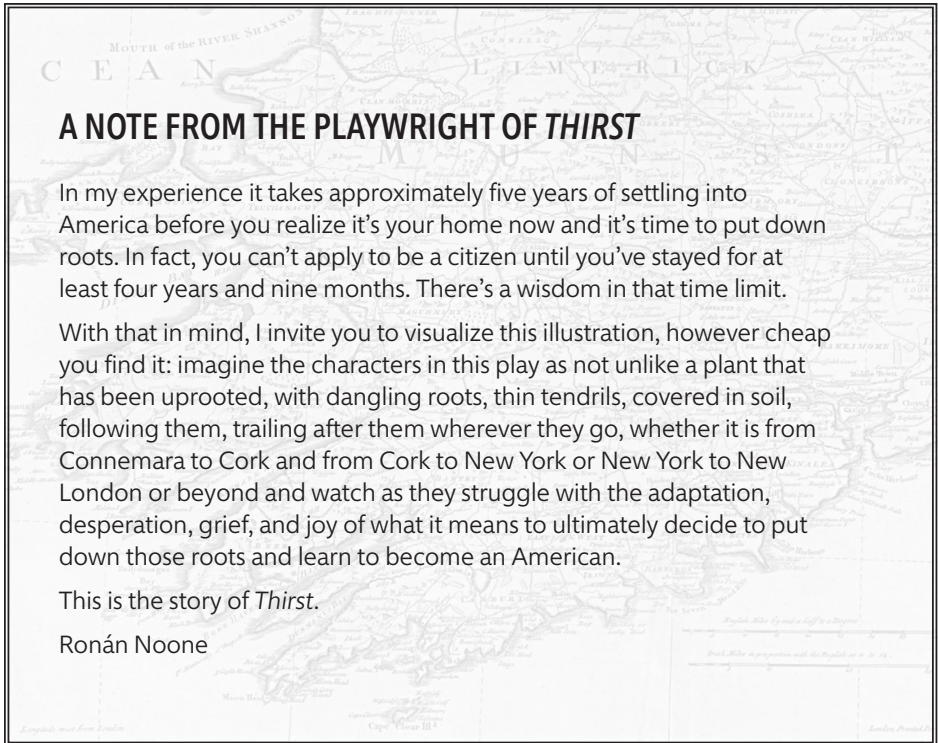
A NOTE FROM THE PLAYWRIGHT OF *THIRST*

In my experience it takes approximately five years of settling into America before you realize it's your home now and it's time to put down roots. In fact, you can't apply to be a citizen until you've stayed for at least four years and nine months. There's a wisdom in that time limit.

With that in mind, I invite you to visualize this illustration, however cheap you find it: imagine the characters in this play as not unlike a plant that has been uprooted, with dangling roots, thin tendrils, covered in soil, following them, trailing after them wherever they go, whether it is from Connemara to Cork and from Cork to New York or New York to New London or beyond and watch as they struggle with the adaptation, desperation, grief, and joy of what it means to ultimately decide to put down those roots and learn to become an American.

This is the story of *Thirst*.

Ronán Noone



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Patrice Jean-Baptiste in
Trouble in Mind (2024)



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The seed of a story idea is precious and fragile.

It requires nurturing in the writer's imagination before a team of creative artists makes it bloom onstage.

Lyric Stage is proud to introduce Boston audiences to emerging works, including Deborah Zoe Laufer's *Rooted* last season and our current production of Ronán Noone's *Thirst*.



From top, Courtney O'Connor & Deborah Zoe Laufer; Aimee Doherty & Janie E. Howland, Courtney O'Connor & Ronán Noone



Your donations enable us to share stories we hope become tomorrow's classics.

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Aimee Doherty* (Bridget Conroy) – Lyric Stage: *Preludes* (Dahl), *A Gentleman's Guide to Love and Murder* (Sibella), *Into the Woods* (The Witch), *On the Town* (Claire), *Follies* (Young Phyllis), *Mr. Burns: A Post Electric Play* (Bart), *Grey Gardens* (Young Edie), and *Animal Crackers* (Arabella). Recent credits include *Indecent* (Halina/the Middle) at Wilbury Theatre, *The Addams Family* (Morticia) at Wheelock Stage, Umbrella Stage: *42nd Street* (Dorothy Brock), and *The Stranger* (Edith) at the Barnstormers Theatre. Other regional theaters include The Huntington, Shakespeare & Company, Company One, Moonbox Productions, SpeakEasy Stage Company, Boston Lyric Opera, Boston Ballet, New Repertory Theatre, Greater Boston Stage, Gloucester Stage, and Theatre By The Sea, among others. Aimee soloed with the Boston Pops under the baton of Keith Lockhart and appeared in the film *Don't Look Up*. She is a two-time recipient of the Elliot Norton Award and a three-time recipient of the IRNE Award for Outstanding Actress in a musical. | aimeedoherty.net



Kate Fitzgerald (Cathleen Mullin) – Lyric Stage Company: *A Gentleman's Guide To Love and Murder* (Swing). Bay Street Theatre: *The Crucible* (Abigail Williams), *Double Helix* (Swing). Goodspeed Opera House Festival of New Musicals: *Double Helix*. North Shore Music Theatre: *Peter Pan* (Wendy). The Gamm Theatre: *The Children's Hour* (Rosalie Wells). Trinity Repertory Company: *House and Garden*, *A Christmas Carol*. Boston Theatre Marathon: *Circles*. Boston Conservatory: *Candide* (Cunegonde), *Her Naked Skin* (Eve). Kate Fitzgerald is a recent Boston Conservatory graduate with a BFA in Musical Theatre and a specialization in Playwriting/Dramaturgy. Special thanks to the Fitzgeralds, the McCarty's, and the rest of her Irish ancestors for getting her where she is today! | KateFitzgerald.net | [@katefizz](https://twitter.com/katefizz)



Michael Kaye* (Jack Smythe) – Lyric Stage: *Ears on a Beatle*, *Book of Days*. Boston area credits include The Huntington: *Common Ground*, *Art of Burning*, *Dead End*, *Two Lives Admissions*. SpeakEasy Stage Company: *Mothers and Sons*, *Clybourne Park*. New Repertory Theatre: *Good, Broken Glass*, *Opus*, *Amadeus*, *Straight White Men*, *Lonely Planet*, *The Elephant Man* and *Silence*. Actors' Shakespeare Project: *A Midsummer Night's Dream*. Michael has worked in various regional theatres nationwide, including Washington, D.C., Chicago, and New York. Michael received both his BFA and MFA from the Boston University School of Theatre where he is currently an Assistant Professor of Acting.

Ronán Noone (Playwright) – Ronán has written 11 full-length plays which have played in theaters across the United States, including 4 off-Broadway productions. *Thirst* is his twelfth play. His play *The Atheist* played at The Huntington, Boston, Center Square Theatre (New York, featuring Chris Pine), and the Williamstown Theatre Festival. It was also co-produced by The Culture Project and Ted Mann's Circle in the Square productions in New York. Other recent international productions have taken place in England, Spain, Canada, India, Scotland, the Philippines, and Ireland. His most recent play *The Smuggler* won the best playwright award at the First Irish Festival (New York) and played at the Irish Repertory Theatre (New York) in 2023. His full-length and one-act plays are published by TRW Publishing, Samuel French, Smith and Kraus, Baker Plays, and Dramatists Play Service. He is a recipient of the Elliot Norton Award for Outstanding Play and three-time recipient of the IRNE Award for Best New Play. His play *The Second Girl* had productions at the Contemporary American Theater Festival in Shepherdstown, WV, The Huntington, Boston (Campbell Scott, Directing). It was published by the *Eugene O'Neill Review*, Fall 2016. He teaches at Walnut Hill School for the Arts and is an Assistant Professor (adjunct) at Boston University's MFA Playwriting program. | ronannoone.com

Courtney O'Connor^o (Director/Producing Artistic Director) – Courtney joined the full-time staff of the Lyric Stage in 2018 and was named Artistic Director in 2020. She has directed several pieces for the Lyric Stage, including *Stones in His Pockets*, *Red Hot Patriot*, *The Cake*, *Be Here Now*, *The Book of Will*, *Preludes*, and *Assassins*. Courtney was a senior affiliated faculty member in Performing Arts at Emerson College for more than 20 years. In addition to directing for theatres and universities, Courtney has directed multiple site-specific productions at locations, including Mount Auburn Cemetery and Boston's Old State House. Through her work with the Coyote Theatre Project, she oversaw the creation of more than 200 new 10-minute plays written by youths from Boston. Courtney has received the Elliot Norton Award for her work as the Associate Director on the Lyric Stage's production of *The Life and Adventures of Nicholas Nickleby* and the Alan L. Stanzler Award for Excellence in Teaching.

Janie E. Howland (Scenic Designer)** – Lyric Stage: *Ken Ludwig's The Game's Afoot*, *Rooted*. Other recent designs: *Machine Learning* (Central Square Theatre), *Operation Epsilon* (Southwark Playhouse, UK), *In the Deep* (Willamette University, OR), *Raisin in the Sun/Diaspora* (New Rep), *Color Purple* (Umbrella Stage), *Urban Nutcracker* (year 8, City Ballet of Boston), *English* (SpeakEasy Stage), *Paradise Blue* (Gloucester Stage). Venues include NYC Dance Alliance, Lynn Redgrave Theatre (NY), InterAct Theatre (PA), Berkshire Opera Festival, Mass MOCA, Reagle Players, Actors' Shakespeare

Project, Odyssey Opera, Weston Playhouse (VT), North Shore Music Theatre, Ohio Star Theatre (OH), Company One, Merrimack Repertory Theatre, Seacoast Rep, NJ Shakespeare Festival (NJ). Adjunct faculty at BSU, WSU, and Wellesley College. Founder of the Prop Co-Op. | janiehowland.com

Mikayla Reid (Costume Design) – Lyric Stage: Lyric Back Stage *Party Bots, The Day We Saw Everything*. Company One: *Black Super Hero Magic Mama*. Fresh Ink Theatre: *Shrike*. Theatre By The Sea: *Footloose*. Shakespeare & Company: Fall Festival's *The Tempest, Cymbeline, Julius Caesar, Hamlet*. The Onstagers Dramatic Society: *The Addams Family*. Rhode Island College: *Bat Boy*. Mikayla's costume design (*Wild Thing* at UMass–Amherst) was displayed at the Siglo de Oro Festival in El Paso, TX and her body of work was presented at Design Showcase East. She holds an MFA from The University of Massachusetts–Amherst. | mikaylareid.com

Karen Perlow (Lighting Design)** – Lyric Stage: *Anna Christie, Cat on a Hot Tin Roof, Hold These Truths, The Wolves, Death of a Salesman, Who's Afraid of Virginia Woolf?, Miss Witherspoon*. Speakeasy Stage Company: *The Inheritance, Once, History Boys, Admissions, Violet, Shakespeare in Love, Fun Home*. Merrimack Repertory Theatre: *The Royale, Native Gardens*. Actors' Shakespeare Project: *Macbeth, School for Scandal*. New Repertory Theatre: *Long Day's Journey into Night, Lieutenant of Inishmore, Cherry Docs*. Odyssey Opera: *La Belle Helene*. Boston Playwrights' Theater: *Mr. Parent, The Farm*. Gloucester Stage Company: *The Thin Place, Dancing at Lughnasa, Jacques Brel*. Karen is proud to serve as the treasurer of the Theater Community Benevolent Fund tcbf.org. When not in the theater, she can be found teaching adult ESOL through the YMCA. For Dewey. Artists Local USA 829. | abouttheartists.com/artists/329435-karen-perlow

David Remedios (Sound Design)** – Lyric Stage: *Buyer & Cellar*. Recent: Central Square Theater: *Machine Learning*. Northern Stage, VT: *A Christmas Carol*. Greater Boston Stage Company: *We Had a Girl Before You*. Gloucester Stage: *Tall Tales from Blackburn Tavern*. Commonwealth Shakespeare Company: *Macbeth*. World Premieres of José Rivera's *Your Name Means Dream* and Chisa Hutchinson's *Redeemed* (Contemporary American Theater Festival, WV). Regional: Arizona Theatre Company, Everyman Theatre, The Huntington, Portland Stage, City, Theatre, Alley Theatre, Trinity Repertory, Geva, The Studio Theatre, Theatre for a New Audience, and American Repertory Theater, among others. International: productions at prominent arts festivals in Bogotá, Paris, Hong Kong, and Edinburgh. David is Program Head of Sound Design at Boston University's School of Theatre and is a proud member of United Scenic Artists Local USA 829. | remediossound.com.



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FEB 28-MARCH 17

Thomas M. Kauffman* (Production Stage Manager) – Lyric Stage: *Sister Act*. SpeakEasy Stage Company: *The Prom*, *Heroes of the Forth Turning*, and *The Inheritance* (Elliot Norton Award for Outstanding Production). During Thom's 40-year career, he has stage managed nearly 100 productions at theatres nationwide, including The Huntington, American Repertory Theater, Trinity Repertory, NY Stage and Film, Missouri Repertory, Pittsburgh Public Theatre, Santa Fe Stages, and the Williamstown Theatre Festival. He served as Production Manager for the Boch Center/Wang Theatre, Shubert Theater, Pennsylvania Stage Company, and Commonwealth Shakespeare Company; and for many years led the BFA Stage Management program at Boston University. He is a proud member of Actor's Equity.

Emma J. Hunt (Assistant Stage Manager) – Lyric Stage: *Rooted*, *Preludes*, *A Gentleman's Guide to Love and Murder*. The Huntington: *Clyde's*. Other Boston stage management credits include *The Fortune Teller* with Chuang Stage, *Everyday Life and Other Odds and Ends* with Sleeping Weazel/ArtsEmerson, *Vanya and Sonia and Masha and Spike* with Titanic Theater Company, and *Romeo and Juliet* with Apollinaire Theatre Company. Emma is a graduate of Northeastern University where she studied theater and history. In her free time, she enjoys baking, crafting, and watching as much nerdy television as possible.

Lauren Corcuera (Props Artisan) – Lyric Stage: *Breath & Imagination*, *Little Shop of Horrors*, *Agatha Christie's Murder on the Orient Express*, *The Cake*, *The Treasurer*, *Be Here Now*, *The Last Five Years*, *Mr. Parent*, *The Light*, *Fabulation or*, *The Re-Education of Undine*, *Preludes*, *Rooted*, *Assassins*. Gloucester Stage Company: *Barefoot in the Park*, *Tiny Beautiful Things*, *Seared*, *Think of Me Tuesday*, *Mr. Fullerton Between the Sheets*, *Grand Horizons*. Emerson Stage: *Stupid F***ing Bird*, *Next to Normal*, *Cabaret*. Reagle Music Theater: *Pippin*, *Oklahoma!* Brandeis University: *Circle Mirror Transformation*. Front Porch Arts Collective: *Chicken and Biscuits*. Lauren is currently the Assistant Prop Director at Emerson College.

***Actors' Equity Association (AEA)** founded in 1913, represents more than 51,000 professional Actors and Stage Managers nationwide. Equity seeks to foster the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. | actorequity.org

°**Stage Directors & Choreographers Society (SDC)** is the theatrical union that unites, empowers, and protects professional Stage Directors and Choreographers through-

out the United States. Our mission is to foster a national community of these professionals by protecting the rights, health and livelihoods of all our Members; negotiating and enforcing employment agreements across a range of jurisdictions; facilitating the exchange of ideas, information and opportunities; and educating current and future generations about the critical role of directors and choreographers in leading the field. | sdcweb.org

****United Scenic Artists (USA-Local 829)** is a labor union and professional association of Designers, Artists, Craftspeople, and Department Coordinators, organized to protect craft standards, working conditions and wages for the entertainment and decorative arts industries. The members work in film, theatre, opera, ballet, television, industrial shows, commercials, and exhibitions. The current active membership totals over 5,000. | usa829.org


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Assistant Director, **Grace Cutler**
Audio Supervisor, **Sean Doyle**
Dialect Coach, **Rebecca Gibel**
Head Electrician, **Gabriel Goldman**
Wardrobe Supervisor, **Joseph Pisano**

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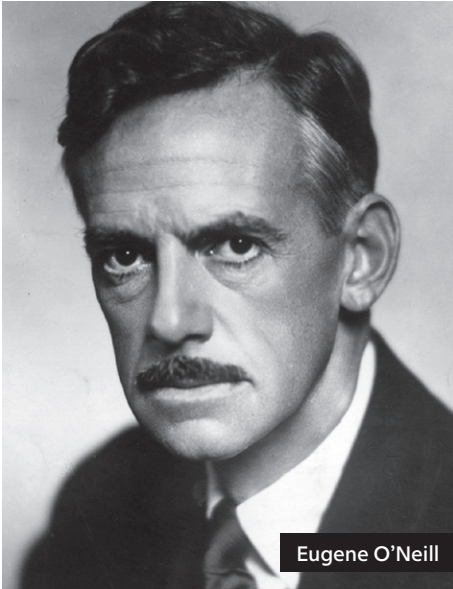




Noone Time for a Long Day

For fans of playwright Eugene O'Neill or those familiar with his Pulitzer Prize-winning autobiographical masterpiece *Long Day's Journey Into Night*, Ronán Noone's play *Thirst* offers special rewards. O'Neill, who was born in 1888 and died just a few blocks from Lyric Stage in 1953, is often called "the Father of American drama." He is the only American playwright to receive the Nobel Prize for Literature. The author of nearly 60 plays, his period of greatest popular success extended from 1920 to 1933 when he was an international celebrity. But three late plays — *The Iceman Cometh* (1939), *Long Day's Journey Into Night* (1941, first produced in 1956), and *A Moon for the Misbegotten* (1943) — are considered his finest and most widely produced today.

Long Day's Journey Into Night is an almost documentary-like depiction of his family, with the character of Edmund representing Eugene himself "written



Eugene O'Neill



Ronán Noone

Eugene O'Neill: above, [britannica.com/biography/Eugene-O'Neill](https://www.britannica.com/biography/Eugene-O'Neill); left, Eugene O'Neill Foundation
 Ronán Noone: Courtesy of the author

in tears and blood...with deep pity and understanding and forgiveness” It takes place in the O’Neill household in New London, CT in 1912, spanning from morning until midnight. The family is rechristened the Tyrones. O’Neill’s father, James, a famed stage actor, was an Irish immigrant who grew up in harrowing poverty. O’Neill’s mother, Mary Ellen, had been raised in a convent and dreamed of becoming a professional pianist. After the difficult birth of Eugene, she was prescribed morphine and struggled with an addiction to it for most of her life. Eugene’s brother, Jamie, was a ne’er-do-well who spiraled into alcoholism. Eugene was diagnosed with tuberculosis that year, not long after his first suicide attempt. The play dramatizes their complex relationships trapped in a relentless cycle of shame, blame, guilt, and accusations, but not without love and compassion for “all the four haunted Tyrones.”

O’Neill’s play also includes two brief appearances by the housemaid, Cathleen — and a few references to a short-tempered family cook and a chauffeur, though the audience never sees them. *Thirst* invites you to do just that...and to see some comedy taking place on the other side of the wall of the famed modern tragedy.

Eugene O’Neill felt that “it was a great mistake, my being born.” His characters are frequently outsiders who long to belong — those he called “fog people” or “pipe dreamers.” O’Neill offered them dignity, respect, and understanding. Ronán Noone offers that same kind of grace, as well as humor and hope, to three characters who previously lived offstage in the shadows of America’s greatest drama.

By Scott Edmiston, Professor of Theatre at Berklee | berklee.edu

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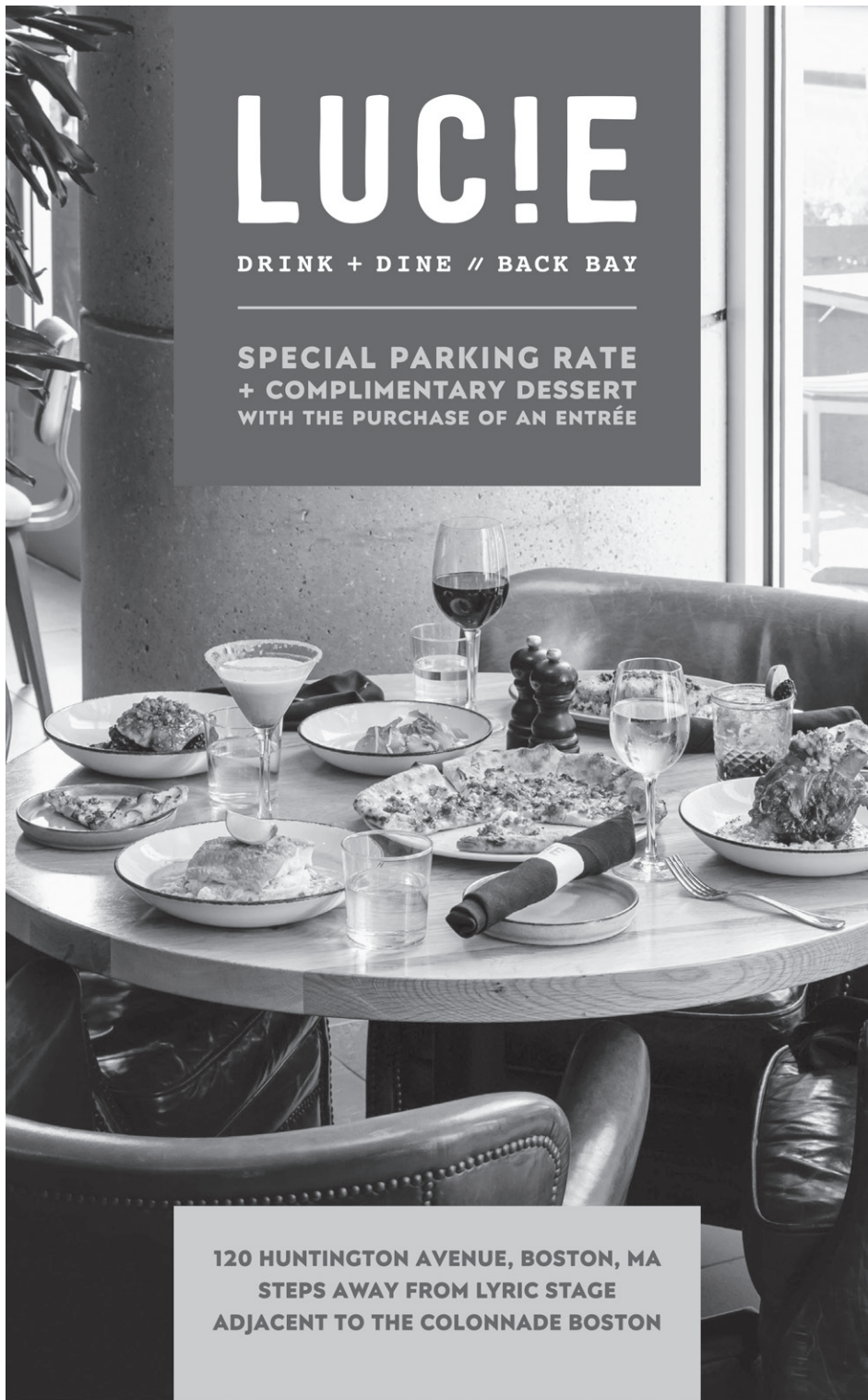


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This list has been updated to reflect gifts through February 5, 2024. For questions, concerns, or details, please contact Elizabeth_Carsley@lyricstage.com.

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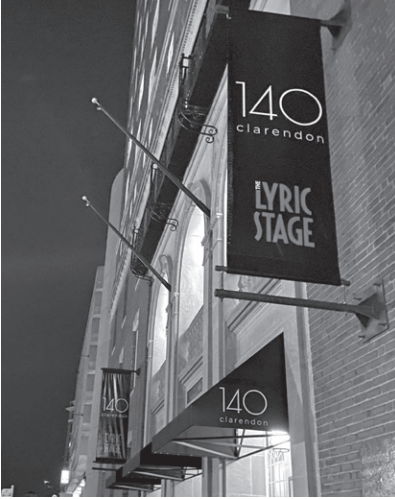
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Curtis Nelson	Aysha Salam	Cindy Turner	
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Marsha Netter	Jacob Sanders	Lanci Valentine	
Jessica Newman	Vicky Sandin	Nancy Van Dam	
Malia Nguyen	Kate Sandy	Frank Vegan	
Mary Ellen Nichologianis	Vikram Savkar	Irene Vicente	
Britt Nichols	Jacke Schroeder, <i>a gift</i> <i>to honor the life of</i> <i>Nell Margolis Borgeson</i>	Martha Vicinus	
Debora Nickla	Dianne Schwartz	Anthony Visconti	
Raymond Nied	Matthew Sedlier	Regine Vital	
Whitney Nielsen	Joseph & Linda Senecal	Susan & Devin Waldman	
		Charles Walsh	

ABOUT YOUR THEATRICAL HOME:

140 CLARENDON STREET



The Lyric Stage Company of Boston produces the majority of its work at 140 Clarendon Street, the historic YWCA Building, which resides on the land of the Massachusetts and Pawtucket Peoples.

The Massachusetts Peoples are the descendants of the original people that the English first encountered in what is now the Commonwealth of Massachusetts. The Pennacook tribe, sometimes called Pawtucket and Merrimack Indians, lived in northeastern Massachusetts and southern New Hampshire. The Nipmuc Peoples occupied the interior portion of what is now Massachusetts and parts of Rhode Island and Connecticut. The Mashpee Wampanoag Tribe has inhabited present day Massachusetts and Eastern Rhode Island for more than 12,000 years.

140 Clarendon Street is also the home of YW Boston, formerly known as the YWCA Boston, an organization that was at the forefront of many social movements throughout the history of the city of Boston. YWCA Boston was first established in 1866, and began operating out of 140 Clarendon Street in 1927. YWCA helped propel many programs and initiatives for young women across the country, such as sex education, women's suffrage advocacy, bilingual instruction for immigrant women, the International Conference of Women Physicians, and the Interracial Seminar. Today, YW Boston's work focuses on addressing racial and gender inequities through a variety of diversity, equity, and inclusion services, youth programming, advocacy, and more.

In 1991, the Lyric Stage moved to 140 Clarendon Street from its former home on Charles Street. The current theater and adjacent offices were constructed on the second floor of the building, and a fourth floor rehearsal hall was added in 2016.

In 2021, YW Boston and its investment partners sold the building to Beacon Communities, who began the process of rehabilitating approximately 50,000 square feet of existing hotel and residential spaces into affordable housing units, health and wellness amenities, and offices for building management staff which will be operated in partnership with the Pine Street Inn. The building will contain approximately 210 apartments (an increase of 92 housing units) all of which will be income-restricted to households with incomes at or below 60% of the Area Median Income.

As a part of the sale, Beacon Communities and Lyric Stage negotiated a new 19-year lease, ensuring that 140 Clarendon Street will be the Lyric Stage's forever home.

For more on your visit and how to contact us, box office hours, ticketing & performance policies, and other FAQs go to lyricstage.com & click on YOUR VISIT.



The Lyric Stage Company of Boston produces and presents live theatre in Greater Boston with an intimate approach that promotes inclusivity and connection. The Lyric Stage leads an effort to integrate

live theater and theater education into the lives of all residents of Greater Boston.

Founded in 1974 by **Ron Ritchell** and **Polly Hogan**, the Lyric Stage is Boston's oldest resident theatre company. After establishing a loyal following on Charles Street, Ron and Polly led a successful 1991 campaign to create the Lyric Stage's current home on Clarendon Street. Polly was the chief negotiator for the NEAT (New England Area Theatres) contract, which made it easier for local producers to hire members of Actors Equity Association, the union for actors and stage managers.

In 1998, **Spiro Veloudos** was appointed Producing Artistic Director. During his tenure, he continued Ron and Polly's commitment to local artists; with few exceptions, the theatrical artists that work at the Lyric Stage live in the Greater Boston area. Spiro also established a reputation for staging large musicals in the Lyric Stage's modest playing space, including a signature Sondheim Initiative, which covered ten musicals over twenty years.

In 2016, the Lyric Stage opened Clarendon Hall, a year-round rehearsal space. Clarendon Hall is available at a subsidized rate to members of the Boston Dance Alliance and other arts organizations and individuals.

Theatre-based education has been a core of the Lyric Stage's mission since its founding. In 2019, the Lyric Stage merged with City Stage Co. and its expanded education programs include Lyric City Stage, teaching artists working in classrooms in the Boston Public Schools, the Lyric First Page playwriting festival for students, and the new Lyric Back Stage.

Following Spiro's retirement in 2019, the board appointed **Matt Chapuran** as Executive Director, and shortly after, **Courtney O'Connor** was named Artistic Director. In the fall of 2023, Courtney was appointed Producing Artistic Director, continuing the work centering Lyric Stage in Boston's theatrical community, introducing live theatre to new audiences, and promoting new theatrical voices in Boston and nationwide.

LYRIC STAGE COMPANY OF BOSTON STAFF

Courtney O'Connor, Producing Artistic Director

Elizabeth Carsley, Development Associate

Alex Chisholm, Director of Philanthropy

David D'Agostino, Production Manager

Heather Darrow, Director of Marketing

Justin Huff, General Manager

Chandra Pieragostini, Associate Director of Education

Alexandra Smith, Community & Artistic Programs Manager

Kandyce Whittingham, Marketing & Development Associate

Yvonne Murphy, Eva Murray, Michele Proude,
Lyric City Stage Teaching Artists

Box Office & Front of House:

Maia Cataldo, Box Office Manager

Lindsey Weaver, Front of House Manager

Layne Alexandra, Sid Jepsen, Mitch Kiliulis,

Jacob Less, Caleb Palmer, Connor Spring,

Box Office & House Managers

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Shell Garcia, Therese Hennessey, Alyssa Monteiro,

Afton Myers, Reid Perry, Hailey Madison Sebastian,

Braelyn Spittler, Box Office & Front of House Assistants

Samantha Boutoureira, Michelle Garcia, Amanda Li,
Community Engagement/Marketing Assistants

Stage Managers 2023/24 Season:

Charlie Berry*, Tom Blushi*, Polly Feliciano*,

Emma Hunt, Thomas M. Kauffman*, Hazel J. Peters*,

Nerys Powell*, Pat-rice Rooney*, Olivia Tellier*

Set Construction:

The scenery for this production was constructed by

Wooden Kiwi Productions, LLC.

Additional Staff:

Melissa Wagner-O'Malley, Graphic Design

Belinda Thresher, Abella Publishing Services

Leslie Holmquist, Bookkeeping

*Denotes member of Actors' Equity Association

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\$40 tickets (*Limit 4 tickets per production*)

Members are seated in the best available seats at the time of purchase. Membership is valid 1 year from the date of purchase.



THE CAST AND ARTISTIC TEAM OF ASSASSINS | PHOTO: MARK S. HOWARD

Field Guide → Boston

Go on. Get out there.



A NEW WAY TO EXPERIENCE THIS PLACE WE CALL HOME

We've put together tips, tricks and information from people who live here: our reporters, your neighbors and the occasional historian, economist or expert. With our guides, you'll be exploring in no time.

wbur

wbur.org/fieldguide

